THAMES TELEVISION
BROOM ROAD
TEDDINGTON
MIDDLESEX.

01-977-3252

CAMERA SCRIPT

CALLAN

"ACT OF KINDNESS"

by

MICHAEL WINDER

Series Created by
JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
FRED PUSEY

Producer
REGINALD COLLIN

Directed by
MIKE VARDY

STUDIO ONE, TEDDINGTON.

CAMERA REHEARSAL:	10.00. 4 February 1970.
	10.15. 5 February 1970.
VTR (Pt. 1):	15.00. - 16.30. 5 February 1970.
(Pt. 2):	17.00. - 19.15. 5 February 1970.

PROD. NO: 32084

VTR/THS/2514

RUNNING TIME: 51'00 with TWO COMMERCIAL BREAKS.

CAST LIST:

Callan . . . . EDWARD WOODWARD
Hunter . . . . WILLIAM SQUIRE
Cross . . . . PATRICK MOWER
Lonely . . . . RUSSELL HUNTER
Liz, Hunter's Secretary . . . . LISA LANGDON
Heathcote Land . . . . ANTHONY NICHOLLS
Donovan Presctot . . . . RAY SMITH
Janice Land . . . . JACQUELINE MAUDE
Mrs. Briggs . . . . NICOLETTE McKENZIE
Master Briggs . . . . MARK JAY
Shop Assistant . . . . PETER BETON

TECHNICAL ADVISER: PETER BETON

EXTRAS FROM THE ALANDER AGENCY - all participants in War Games.

The following 8 Extras used in filming as well as 2 Studio days:

Eden Fox, Paul Phillips, Crawford Lyall, Richard Atherton, James Haswell, James Brighty, Tom Laird, George Hancock, Ivor Owen

The following 10 Extras for 2 Studio days only:

Ivor Owen, Nicholas Kane, Ron Gregory, George Howse, Clive Rodgers, Tony Lang, Victor Croxford, Roger Minnis, Vernon Preston, William Curran

PRODUCTION:

Production Assistant	Dottie Rice
Floor Manager	Denver Thornton
Stage Manager	Mary Lewis
A.F.M.	Stuart Orme
Make-Up Supervisor	Barbara Cole
Costume Supervisor	Ambren Garland
Technical Supervisor	Campbell Keenan
Lighting	Ken Brown
Cameras	Peter Howell
Sound	Mike Pontin
Racks	Bill Marley
Vision Mixer	Peter Phillips
Grams	Brian Hibbert
Call-boy	Peter Ellis
P.A. Timer	Edna Ewing

STUDIO SCHEDULE:

Wednesday 4 February 1970.

Camera Rehearsal	10.00. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Camera Rehearsal	14.15. - 19.30.

Thursday 5 February 1970.

Camera Rehearsal	10.15. - 13.00.
LUNCH BREAK	13.00. - 14.00.
Line Up & Make Up	14.00. - 15.00.
Camera Rehearsal and VTR (Pt.1)	15.00. - 16.30.
TEA and Line Up	16.30. - 17.00.
Camera Rehearsal & VTR (Pt. 2)	17.00. - 19.15.
Tech. Clear	19.15. - 19.30.

[illegible]

[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
OPENING FILM [illegible] 1. INT. LAND'S OFFICE [illegible]	DAY	LAND [illegible] PRESCOTT [illegible]	[illegible]	[illegible]	[illegible]	[illegible]
2. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN CROSS	5B 2A 1A	BM. B1 SFX.	13 - [illegible]	3 - 7
TAPE STOP						
3. INT. PRESCOTT'S DEN	DAY	PRESCOTT CALLAN	3C 2B 1B 1C	BM. C1 BM. D1	32 - 58	7 - 12
TAPE STOP						
4. INT. CALLAN'S FLAT	DAY	CALLAN LONELY	1D 2C	BM. C2	59 - 60	12 - 1[illegible]
TAPE STOP						
5. INT. WAR GAMES CONFERENCE HALL (5 TAPE STOPS IN SCENE MONTAGES A,B,C,D,E)	DAY	CALLAN LAND EXTRAS LONELY	4C 3D 3E 2D 1E 1F 5C	¼" TAPE SL.MIC. F/POLE BM. C3	61 - 93	14 - 2[illegible]
TAPE STOP						
FILM 6. EXT. WAR GAMES CONFERENCE HALL	NIGHT	EXTRAS LONELY CALLAN LAND		S.O.F. END GRAMS		23 - 2[illegible]
ACT TWO						
FILM 7. EXT. LAND'S HOUSE	DAY	CALLAN CROSS LAND		OP. GRAMS S.O.F.		26
8. INT. LAND'S HOME - HALL	DAY	LAND CALLAN JANICE	3F 2F 5D	BM. B2 F/POLE	94 - 98	26 - 2[illegible]
TAPE STOP						
9. INT. LAND'S HOME - WAR GAMES ROOM (4 TAPE STOPS IN SCENE MONTAGES F,G,J,K)	DAY	CALLAN LAND JANICE	4D 2F, 2G 2H 3G 3H 3J 5E	BM. B4 BM. A2 ¼" TAPE END GRAMS	97 - 153	28 - 4[illegible]



LOCATION	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
ACT THREE						
10. HUNTER'S OFFICE	DAY	CALLAN HUNTER CROSS	1A 2A 3K	BM. B2 BM. A4 SFX.	[illegible] - 179	[illegible] - 48
TAPE STOP						
11. INT. PRESCOTT'S	DAY	PRESCOTT CALLAN	3L 3B 2B 1B	BM. C4 BM. D1	180 - 190	49 - 51
TAPE STOP						
12 - 17. FILM EXT. LAND'S HOUSE EXT./INT. TRADITION EXT. COMMON LAND	DAY	LAND CROSS SHOP ASST. BOY MRS. BRIGGS		S.O.F.		52 - 53
18. INT. LAND'S HOME WAR GAMES ROOM	DAY	CALLAN LAND	4E 3H 2G	BM. A2	191 - 203	53 - 55
TAPE STOP						
19. INT. HUNTER'S OFFICE	NIGHT	CALLAN HUNTER LIZ (voov) CROSS	3M 1G 1A 2A 3K	BM. C5 BM. A4 SFX. INTERCOM	204 - 225	56 - 60
TAPE STOP						
FILM 20. EXT. COMMON LAND	DAY	MRS. BRIGGS MASTER BRIGGS CALLAN		S.O.F.		61
21. INT. LAND'S HOME WAR GAMES ROOM (1 TAPE STOP IN SCENE FORK LIFT TRUCK IN POS.)	DAY	LAND CALLAN JANICE	4E 4D 3H 3N 3J 2H 2G 5E 1 (CAPTION)	BM. B5 BM. A3 END GRAMS	226 - 276	62 - 6[illegible]

FADE UP

T/CINE — S.O.F.

35 mm THAMES SYMBOL AND SERIES OPENING FILM — GIRL IN THE DARK

SUPER SCANNER
CAP: ACT OF KINDNESS

FADE SUPER

SUPER SCANNER
CAP: BY
MICHAEL WINDER

FADE SUPER

1. MIX
3 A — BOOM A1
H/A MCU PHOTOS IN PRESCOTT'S HANDS — SFX:LIGHT TRAFFIC
SEE HIM CHANGE THEM

1. INT. HEATHCOTE LAND'S OFFICE DAY

PAN UP AS HE LIFTS PHOTO AND PULL FOCUS ON TO MLS LAND

PRESCOTT: Nice .... very nice.... How much for a set of blow-ups?....... Look good on the study wall, they will./

2. 5 A
M.L/A MCU LAND

LAND: Is that all you can say?/

3. 4 A
MCU PRESCOTT
PAN UP AS HE RISES

PRESCOTT: What else is there to say about a stack of dirty photographs in which I am the subject matter?/

4. 3 A
MCU LAND

(5 on 4A)

(On 4 on 3A)

BOOM A1

SFX. CONT.

LAND: You don't try to deny that it's you. That they're faked?/

5. 4 A
MCU PRESCOTT

LET HIM WALK FWD.
PANNING L. INTO M.C.2/S.
WITH LAND L.

(CAM. 3 to B. SAME SET)

PRESCOTT: No point, is there, boyo? No- that's Donovan Prescott right enough.... large as life and twice as willing. As a matter of interest - where did you get them?

LAND: They came through the post. Anonymously. A souvenir of your business trip to Moscow.

PRESCOTT: Then everybody in the postroom has seen them.

LAND: Marked private and confidential.

PRESCOTT: Thank heavens for that. Don't want all the pretty young virgins in the postroom to see them, do we? Give them the wrong ideas ..... have to fight to keep them off, I would ..... the thought alone's enough to turn me on.

PAN R. WITH LAND AND
HOLD AT DESK BACK TO CAM.

LAND: I want your resignation on the Chairman's desk by mid-day./

6. 5 A
MCU PRESCOTT

PAN HIM R. INTO M.C.2/S.
WITH LAND R.

(CAM. 4 to B. SAME SET FAST)

(7 on 2B)

(On 6 on 5A)

BOOM A1

SFX. CONT.

PRESCOTT: Else you'll show? Getting rid of the competition are you, Heathcote?

LAND: Get stuffed.

PAN PRESCOTT R. TO DOOR AND HOLD AS HE TURNS

PRESCOTT: I'll give you thirty bob for the set .... that's the market price - take it from me./

7. 3 B
MCU LAND

LAND: By mid-day./

8. 4 B
MCU PRESCOTT

PRESCOTT: Take the money... 'cause if you're thinking of using them against me, old friend, you're buying yourself one hell of a lot of woe ... and I joke not/.... one hell of a lot of trouble's coming your way.

9. 3 B
A/B

LAND: My way?/

10. 5 A
C.U. PRESCOTT

PAN HIM R. AS HE GOES OUT

PRESCOTT: Like explaining to the Authorities why you are in possession of material that must have been provided by the KGB!/

11. 3 B
C.U. LAND

(CAM. 5 to B.HUNTER'S OFF. FAST)

12. 4 B (AS LAND LOOKS DOWN)
H/A C.U. PHOTOS ON DESK

2. INT. HUNTER'S OFFICE DAY.

BOOM B1 & EC

SFX.STANDARI
TRAFFIC

(13 on 2A)

(On 12 on 5B)

BOOM B1 & ECHO

(HUNTER'S OFFICE)

Shot	Camera / Direction	Dialogue
		HUNTER: Donovan Prescott ....
		Sales Manager for Allied Motors./ (ECHO OFF)
13.	2 A M.S. CALLAN FILE BOTTOM FRAME	He was constantly in and out of Eastern Communist countries - fixing up tractor deals./
14.	1 A MCU HUNTER	And other things. One of the country's biggest exporters to the Iron Curtain countries. Twenty million this year so far - all sold by Prescott./
15.	2 A MCU. CALLAN	CALLAN: You said 'was' - past tense. I take it he's no longer working for us.
		HUNTER: Oh - he's with us,/
16.	5 B M.S. HUNTER PAN UP AS HE RISES L. AROUND DESK AND HOLD AS HE COMES f.g.	but it's debatable whether he'll be selling tractors any more, he's about to be sacked from Allied. The other side sent some compromising photographs to a fellow Director of Prescotts - Heathcote Land. Land is pressing for Prescott's resignation - or he'll show./
17.	2 A H/A O/S 2/S. CALLAN L. HUNTER R.	You, Callan, will ensure that Heathcote Land will do no such thing.
		CALLAN: Was Prescott on the job when he was photographed?/
18.	1 A L/A MCU HUNTER	HUNTER: Don't be crude./
19.	2 A A/B	

(20 on 1A)

(On 19 on 2A)

BOOM B1

ECHO OFF/SFX

CALLAN: A mission, I meant.

HUNTER: A mission?

CALLAN: A part time courier here, maybe a dead letter collector, etc.? Didn't the Russians arrest him?

HUNTER: Moscow needed those tractors.

CALLAN: So instead they punish him by fixing him up with a bird, and sending the resulting photographs where they will do a great deal of harm.

HUNTER: Right.

PAN UP AS CALLAN RISES
HOLD O/S 2/SHOT

CALLAN: Still - it's better than a bullet no matter how you look at it.

HUNTER: Perhaps.

CALLAN: Can't somebody from his Section explain the circumstances to this man Land?/

20. 1 A
MCU HUNTER

HUNTER: No - we can't risk an admission of that nature. If there was such an admission, and they ever picked up Prescott - a public trial - and bingo./

21. 5 B
L/A. M.S. CALLAN L.
DOOR RIGHT

SEE CROSS ENTER b.g.
THRU DOOR

Enter.

CROSS: Oh! Sorry, sir.

(22 on 1A)

(On 21 on 5B)

BOOM B1
ECHO OFF/ SFX

HUNTER: A moment, Cross.
Anything else, Callan?

HOLD 2/S. AS CALLAN MOVES AWAY

CALLAN: I take it, it can wait a couple of days.

HUNTER: No - start tomorrow.

CALLAN: I have two days leave from midnight tonight ..... you authorised it./

22. 1 A
A/B

HUNTER: Hardly important, is it? A toy soldier Convention./

23. 2 A
MCU CALLAN
HOLD AS HE WALKS AWAY

CALLAN: They're not toy soldiers, they're model soldiers, sir. And it is - to me.

24. 1 A
M.S. HUNTER

HUNTER: Oh - Callan .... /
Don't you want the subject files?/

25. 5 B
M.2/S. CALLAN L. CROSS R.

CALLAN: Give them to Cross. I'll see him later.

HUNTER: You're the obvious man for the job, Callan./ You see,

26. 1 A
MCU HUNTER

Heathcote Land also goes to the War Games Convention .... he seems even more devoted to toys than you are./

27. 5 B (REACTION)
MCU CROSS

28. 2 A
L/A. C.O/S. 2/SHOT
HUNTER R. CALLAN L.
HOLD AS CALLAN WALKS FORWARD

CALLAN: You are a bastard, sir.

NO SHOT 29.

(30 on 1A)

(On 28 on 2A)

BOOM B1

ECHO OFF/ SFX

HUNTER: Oh - and here's last month's "Miniature Warfare".

CALLAN: Thank you, sir, I've got my copy.

HUNTER: Land has an ad in it - a soldier he's looking for.

CRAB L. AS CALLAN GOES OUT THRU DOOR AND SEE CROSS

CALLAN: Thank you, sir.

30. 1 A (AS CALLAN GOES THRU DOOR)
C.U. HUNTER

HUNTER: Whenever Callan looks at me, I can't help remembering what happened to my predecessor./

31. 2 A (AS HE TURNS)
L/A. MWS HUNTER L.
CROSS R.
CHAIR BOTTOM FRAME

Right. Now, Cross, I want you to dig up something on a man called Heathcote Land.

- - - - - - - - - - - - - - - - STOP TAPE -

CAM. 1 to B. PRESCOTT'S DEN
CAM. 2 to B. "
CAM. 3 to C. "

BOOM C1

32. 3 C
C.U. BRANDY GLASS
PAN UP TO CU PRESCOTT

3. INT. PRESCOTT'S DEN DAY.

PRESCOTT: Frankly, I'd rather have been arrested and sent to carve chessmen for a spell - at least I'd come home a hero./

33. 2 B
L/A C.U. CALLAN

(34 on 1A)

BOOM C1 (PRESCOTT

BOOM D1(CALL

(On 33 on 2B)

CALLAN: With your job secure, and the little wife forgiving and forgetting the wayward husband - thinking it was all part and parcel of the spy bit./

34. 1 B
MLS PRESCOTT R.
CALLAN'S BACKSIDE L.

PRESCOTT: In a nutshell. Now - if she sees these photographs, I'll be out on my ear as far as she's concerned. I don't know what is worse - losing the job, or Sheila./ My wife.

35. 2 B
L/A. M.S. CALLAN

CALLAN: Yeah./

36. 3 C
MCU PRESCOTT

PRESCOTT: Cut my throat from ear to ear, she will unless you can stop her finding out./

37. 2 B
A/B

CALLAN: I'll try./

38. 1 B
H/A MCU PRESCOTT

PRESCOTT: And you'd better try hard, boyo./

39. 2 B
L/A. MCU CALLAN

CALLAN: Better, Mr. Prescott?

PRESCOTT: Well, I've always done my bit for you blokes, haven't I?

CALLAN: You knew the risks - you got paid./

40. 3 C
M.S. PRESCOTT.
HOLD AS HE SITS UP

PRESCOTT: Paid - my foot!

(41 on 1B)

(On 40 on 3C) BMS. C1/D1

CALLAN: Are you saying that we blackmailed you into working for us?

PRESCOTT: No - why should they do that?/

41. 1 B
L/A 2/SHOT PRESCOTT R. CALLAN L.
HOLD SHOT AS CALLAN RISES OFF DESK AND WALKS R.

CALLAN: No money - no blackmail ... then what?

PRESCOTT: I was proud to help out. Patriotism if you like.

CALLAN: Do me a favour.

PRESCOTT: So I've helped you - you help me.

CALLAN: You haven't met Heathcote Land's demands though, have you?

PRESCOTT: No.

CALLAN: Will you?/

42. 3 C
M.S. PRESCOTT
PAN UP AS HE RISES AND GOES R. UP STEP TO TABLE

PRESCOTT: No man - I won't. If you can't stop him, he can show, and I'll try to ride it out. Maybe Sheila will give me another break./

43. 2 B
MCU CALLAN

CALLAN: Another?/

44. 1 B
MCU PRESCOTT

(45 on 2B)

(On 44 on 1B) BMS. C1/D1

PRESCOTT: I dropped a clanger once before. Came home with a little lady's you-know-what in my pocket. Ouch!/

45. 2 B
M.S. CALLAN
PAN HIM L. UP STEP INTO L/A 2/S. WITH PRESCOTT R.
(CAM. 1 to C. SAME SET)

CALLAN: Can you ride out the other directors?

PRESCOTT: Look man - privately, every single one of them'll have a spot of admiration - and a twinge of jealousy... she was one hell of a girl, boyo./....

46. 3 C
C.O/S. 2/S. CALLAN L. PRESCOTT R.

but publicly - they'll have to back Heathcote Land. I'll be out on my ear - with that kind of reputation - sacked for immorality - well, there'll be no more director-in-charge-of-sales-jobs a-coming my way./

47. 2 B
M.C. 2/S. CALLAN L. PRESCOTT R.
PAN L. WITH CALLAN AND HOLD

CALLAN: Tell me about Heathcote Land.

PRESCOTT: A bigot of the first order. If it wasn't for the Unions, there wouldn't be a man left working in the factory.

CALLAN: I don't follow./

48. 3 C
M.L/A M.S. PRESCOTT
LET HIM COME DOWN INTO f.g. AND PAN DOWN AS HE SITS HOLD IN MCU

(49 on 2B)

(On 48 on 3C) BMS. C1/D1

PRESCOTT: He once tried to fire a charge-hand for having a quiet snog in the store-room with a junior store-keeper - female, mind - and in the chargehand's own time. Well, if you're going to start doing that - who's safe?/

49. 2 B
L/A 2/S. CALLAN L. PRESCOTT R.
CRAB R. HOLDING 2/SHOT AS CALLAN GOES TO STAIRS

And as for office Christmas parties - they are O-U-T - out!

CALLAN: They certainly sent their photos to the right man - the K.G.B.

PRESCOTT: They did. What will you do?

CALLAN: Until I meet Land, I don't know. Do you have anything on him?/

50. 1 C
M.S. PRESCOTT
HOLD AS HE SITS INTO SETTEE

PRESCOTT: Counter-blackmail? No boyo - not there. Pure as driven snow he is. I doubt he even knows what it's for except to/..

51. 2 B
L/A MCU CALLAN

CALLAN: He's married - with a daughter./

52. 1 C
MCU PRESCOTT

PRESCOTT: Might be worth a blood test, there too/ .... only joking./ But if you want to put a black on him, you'll have to frame him./

53. 2 B
A/B

54. 1 C
A/B

55. 2 B
A/B

(56 on 1C)

(On 55 on 2B)

BMS. C1/D1

		CALLAN: By the way - was the girl
56.	1 C MCU. PRESCOTT	in the photo part of your patriotism?/
		PRESCOTT: No./
57.	2 B L/A C.U. CALLAN	
		CALLAN: Then really, you're
58.	1 C (AS HE GOES) C.U. PRESCOTT	getting what you asked for, aren't you?/

- - - - - - - - - - - - - - - - - - - STOP TAPE -

CAM. 1 to D. CALLAN'S FLAT

CAM. 2 to C. " "

BOOM C2

59. 1 D
C.U. MOULD

P/BACK TO SEE CALLAN L.
KITCHEN DOOR R.

SEE LONELY ENTER
AND HOLD 2/S. AS HE
COMES TO TABLE

4. INT. CALLAN'S FLAT DAY

CALLAN: You ready?

LONELY: AD LIB CHAT.

CALLAN: Let's have it.

LONELY: Takes me back a bit,
this does.

CALLAN: Come on, hurry up. Pour.

(60 on 2)

(On 59 on 1D)

BOOM C2

LONELY: Make a nice living out of this, a bloke could, at one time.

CALLAN: What? Making model soldiers?

AS LONELY LEANS IN
PUSH TO C.2/SECT
INCLUDING MOULD
R. FRAME

LONELY: No, Mr. Callan - no - making money - few bob.

CALLAN: That's enough.

LONELY: What's this all about, Mr. Callan? Why are we going to all this trouble?

CALLAN: A man I'm going to do business with wants an old, old model soldier - at any price. It no longer exists - so I'm making it.

LONELY: To sell?

CALLAN: To sell.

LONELY: For how much?

CALLAN: Twenty - thirty pounds - maybe fifty.

LONELY: Go on - you're joking it....

(60 on 2C)

(On 59 on 1D)

BOOM C2

CALLAN: No - theycan be worth a lot of money, these things....

PAN UP WITH LONELY AS HE STRAIGHTENS

LONELY: You are clever, Mr. Callan. Fifty pounds./....

60. 2 C
C.U. CALLAN WITH MOULD f.g.

CALLAN: Watch it!

- - - - - - - - - - - - - - - - - - - STOP TAPE. -

CAM. 2 to D. WAR GAMES HALL
CAM. 3 to D. " "
CAM. 4 to C. " "

SLUNG MICS.&
FISHPOLE

61. 4 C (PUSHING 3'S CABLE)
L/A W.S. HALL
CANON f.g.

N.B: ½" TAPE OF B.G.
ATMOS. NEEDED FOR D

5. INT. WAR GAMES CONVENTION MAIN HALL DAY.

62. 3 D
L/A M.W.S. BANNER TABLEAU
SEE CALLAN ENTER R.
AS HE REACHES f.g.
P/BACK WITH HIM ROUND
TENT AS HE GOES R.
CRAB R. X DRUMS
FIND LAND AND PUT HIM
L. FRAME CALLAN R.
HOLD SHOT AS CALLAN
WALKS TO HIM.
(POS. E.)

(63 on 2D)

(On 62 on 3D) BOOM C3

CALLAN: Mr. Land?
The name's Tucker - David Tucker.... I believe you've been advertising for Prince Eugene's standard bearer.

LAND: Yes, I have.

63. 2 D (AS HE TAKES IT)
M.S. LAND

CALLAN: It isn't from the original set.

LAND: There was only one set made./

64. 3 E
M.O/S. 2/S. CALLAN R.
LAND L.

CALLAN: For Sir Edward Bailey in 1894 - I checked his chronicles - the standard bearer perished between Cairo and Florence - he dropped it in the Med./

65. 2 D
A/B

LAND: I didn't know that.
Then this?

CALLAN: I made it.

LAND: You - why?/

66. 3 E
A/B

CALLAN: Because I believe you have an original surgeon in Napoleon's old guard - I'd like it ... so I thought - swaps.

LAND: All right - swaps.

(67 on 2D)

(On 66 on 3E)

BOOM C3

CALLAN: Splendid. Look - are you engaged?

LAND: Not for a couple of hours - then I have to fight in the semi-finals.

CALLAN: Me too. Care for a limber up?

LAND: Why not?

PAN RIGHT AS CALLAN GOES TO END OF TABLE LOSE LAND AND HOLD TABLE f.g.

CALLAN: Interesting article you wrote on the subject of shrapnel. Not very effective was it in Napoleonic times./

67. 2 D

M.L/A. 2/SHOT CALLAN R. LAND L.

CRAB L. AND HOLD 2/SHOT AS LAND WALKS U.S. OF TABLE, TO CALLAN.

HOLD TOP OF TABLE IN SHOT

REVERSE MOVE AS LAND WALKS BACKTO ORIGINAL POSITION

LAND: Not very. Not shrapnel as we know it now. The British used a few rockets, but they were inclined to be as lethal to the sender as to the receiver.

CALLAN: No - but there was canister - a hit with canister on a battery was pretty lethal.

LAND: And troops in squares. Napoleon?

CALLAN: Yes.

LAND: Where did you get it? Don't tell me you made it.

(68 on 3E)

(On 67 on 2D) BOOM C3

CALLAN: I made it. Surely we should allow for more casualties from a hit with canister?

LAND: Under the new rules you do. Throw two dice for canister and nothing off for range./

68. 3 E
MCU CALLAN

CALLAN: Agreed. Canister only up to say two hundred and fifty yards./

69. 2 D
MCU LAND

LAND: Fine./

70. 3 E
A/B

- - - - - - - - - - - - - - - - STOP TAPE. - - - - - - - - - - - - - - - -

CAM. 1 to E. WAR GAMES HALL
CAM. 3 to D. " "
CAM. 5 to C. " "

71. 1 E F/POLE AND SLUNG MICS.
MLS LONELY'S WALK THRU ENTRANCE
(WAR GAMES HALL)

72. 3 D (AS LONELY STOPS) BOOM C3
L/A M.S. CALLAN

(CAM. 1 to F. SAME SET)

CALLAN: I advance my light infantry in open order a full move towards the ruin./

73. 5 C
C.S. MODEL SOLDIERS
PAN SLOWLY R. TO L. X
CALLAN'S CAVALRY TO LAND'S CAVALRY

(CAM. 3 to E. SAME SET)

And Count Olia's cavalry will ride to the edge of the wood on their right flank, followed by the horse artillery who will unlimber. Count Ruan's cavalry will move to cover the left flank.

(74 on 2D)

(On 73 on 5C) BOOM C3

LAND: Wellington's heavy cavalry

74. 2 D — to advance 400 yards towards the ruin./
M.S. LAND

Horse artillery to follow, and

75. 1 F — unlimber at the house./
L/A. MWS. X TABLE f.g. F/POLE
SEE LONELY WALK TO IT
FROM b.g.

76. 3 E BOOM C3
L/A MCU CALLAN

CALLAN: My infantry will form

77. 1 F — squares./
A/B F/POLE
P/BACK AND PAN L. WITH
LONELY THEN R. AS HE
COMES f.g. OF TABLE.
HOLD MCU PROFILE AS HE
STOPS.

78. 2 D BOOM C3
M.S. LAND
ON CUE PAN DOWN TO
SOLDIERS ON TABLE

LAND:(V.O.) My orders read:
"Cavalry break into two and go to right
and left respectively flanks out of range,
Artillery with round shot open fire at

79. 3 E — squares if so-formed."/
L/A C.U. CALLAN

CALLAN: Damn./

80. 5 C (REACTION)
C.U. LAND ¼-PROFILE

- - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - -

MONTAGE "A"

SEE SEPARATE SHEET.

TABLE CONTINUITY - LAND'S CAVALRY FLANKING CALLAN'S INFANTRY (DEPLETED)

81. 3 E BOOM C3
L/A X TABLE
LAND'S BODY L.
CALLAN R.

LAND: My cavalry will charge.

CALLAN: At troops in squares?/

82. 2 D
MLA MCU LAND

LAND: Squares shot to pieces and demoralised with heavy casualties... according to the rules. You must throw to see if they will receive the charge./

83. 3 E
L/A M.S. CALLAN

- - - - - - - - - - STOP TAPE - - - - - - - - - -

M O N T A G E "B" - SEPARATE SHEET

LAND: Ah, rout!

M O N T A G E "C" - SEPARATE SHEET

(84 on 5C)

84. 5 C — BOOM C3

L/A. CALLAN'S MARKER L.
LAND'S CAVALRY R.

CALLAN: Oh, by the way, you can now see these.

SEE CALLAN'S HAND PLACE ARTILLERY

LAND: What are they?

CALLAN: Artillery./

85. 3 E (AFTER GUN IN SHOT)
C.U. CALLAN

86. 2 D
C.U. LAND

LAND: I countermand the charge order.

- - - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - - -

MONTAGE "D" (SEP.SHEET)

V.O. ½" TAPE (DUB) — SOUND DUB

CALLAN: You can't countermand a charge order.

LAND: You can - after half a move, in which case I only sustain half casualties.

CALLAN: I thought you'd do that. So I ordered my Cavalry to charge when you ordered your retreat after an abortive charge.

LAND: Oh, yes?

(87 on 3E)

87. 3 E — BOOM C3

M.S. CALLAN

PAN HIM L. INTO 2/S. WITH LAND L.

CALLAN: Oh, yes. What does it say? Tell me ... come on - what does it say?/

88. 2 D

MCU LAND

LAND: 'Cavalry charge is Land's cavalry turn tail'./

89. 3 E

M.L/A C.2/S. CALLAN R. LAND L.

PAN R. WITH CALLAN AND HOLD IN M.L/A.M.S.

CALLAN: And cuts your's to pieces. Only for half a move, of course, and you sustain only half casualties again. I will throw dice for casualties.

- - - - - - - - - - - - - - - - - STOP TAPE -

MONTAGE "E" (SEP. SHEET)

90. 2 D — BOOM C3

L/A. MLS LAND X TABLE

P/BACK SLOWLY TO REVEAL CALLAN R.FRAME

LAND: That was good, Tucker, very good. We'll have to fight a campaign, you and I .... I can see that. Live in London, do you?
You'd better come over to my place - see the War Room.

CALLAN: I'd like that.

(91 on 5C)

(On 90 on 2D) BOOM C3

LAND: Ever fancied fighting a campaign up the Loire towards Orleans?/

91. 5 C
L/A. M.S. CALLAN R.
LONELY L.

CRAB R. AS LONELY WALKS TO DRUMS

HOLD 2/SHOT.

CALLAN: I'm a Napoleonic man, there wasn't one in that area in those times.

LAND: All the more reason to fight one.

CALLAN: All right.

LONELY: Mr. Callan! I'm sorry to bother you, Mr. Callan....

CALLAN: I think you've made a mistake. My name's Tucker.

LONELY: Oh - I'm sorry - I made a mistake ... I thought you was Mr ... sorry - sorry .....

PUSH PAST CALLAN AS LONELY BACKS AND HITS DRUMS AND RUNS U.S.

92. 3 E
C.U. CALLAN

CALLAN: That's what I like about war games - no snobbery. Any and every man welcome./

93. 2 D
C.U. LAND

LAND: He didn't look much like a war games man to me.

- - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - - -

(T/CINE)

T/CINE S.O.F.
16 mm DOUBLE-HEADED COLOUR

DURATION: 2'38"

6. EXT. WAR GAMES CONVENTION HALL NIGHT.

CALLAN: What the hell did you want to do a damnfool thing like that for?

LONELY: Like what?

CALLAN: You know you nearly shopped me in there, mate.

LONELY: How was I to know you was up to something? I mean- apart from flogging that soldier. What - up to something - here?

CALLAN: That's none of your business.

LONELY: I thought you might need me to give you a bit of a hand, Mr. Callan.

CALLAN: No, thanks...... What did you want?

LONELY: I'm a bit low.

CALLAN: You smell high enough to me.

LONELY: That's not kind, Mr. Callan. It was 'cause of you I got done .... it's 'cause of you I can't earn an honest penny any more ... And now I need some money bad.

ON T/CINE

CALLAN: How much?

LONELY: A lot, Mr. Callan. A lot.

CALLAN: What for?

LONELY: I've done a terrible thing, Mr.Callan - terrible. I've got to lie low for a bit, and that costs real money.

CALLAN: You twit. And after all I did to get you off the hook the last time you mixed it with the law.

LONELY: I know, Mr. Callan - you fixed things really good, you did - and I'm sorry - I really am. I couldn't help it - I promise I couldn't.

CALLAN: Let's have it. What happened?

LONELY: I've got to report to the Fuzz every day.

CALLAN: I know. And ...?

LONELY: I forgot.

CALLAN: You mean because you were out on a job?

LONELY: No, because I was making that soldier with you ... did you sell it?

ON 1/[illegible]

CALLAN: Yes - I ... hold on, will you tell me something. This terrible trouble - what is it?

LONELY: I forgot to report to the coppers - that's terrible. They'll be out there watching for me now.

CALLAN: Is that all, you niffy twit - they won't even have noticed. Look .... all you've got to do is tell them the truth. Go along and say you forgot ... that you were with me.

LONELY: Do you mean they won't mind?

CALLAN: Of course they won't mind. You apologise. They'll call you a naughty boy - say, 'Don't do it again' - and point out the local public baths.

LONELY: Thank you, Mr. Callan.... thank you

CALLAN: Not at all. Go along and do it now, go on. Get off.

LONELY GOES

CALLAN: I don't know why I bother.

SEE HEATHCOTE LAND WATCHING LONELY GOING AWAY.

CAPTION SCANNER

CAP: END OF PART ONE

MUSIC: END OF PART

CAM. 2 to F. LAND'S HALL
CAM. 3 to F. " "
CAM. 4 to D. LAND'S WAR ROOM
CAM. 5 to D. LAND'S WAR ROOM (ON FORK LIFT)

FADE UP:

SCANNER

CAP: CALLAN
PART TWO

MUSIC: GIRL IN THE DARK

MIX

T/CINE
16 mm D.H. COLOUR

DURATION: .57"

S.O.F.

7. EXT. LAND'S HOUSE. DAY

SEE CALLAN APPROACH LAND'S HOUSE.
HE KNOCKS AT DOOR, WHILE HE WAITS
HE LOOKS DOWN STREET AND SEES CROSS
WASHING HIS CAR.
THE DOOR OPENS AND LAND WELCOMES
CALLAN INSIDE.

94. 3 F
L/A. W.S. HALL

BOOM B2

SEE CALLAN AND LAND
ENTER
PAN THEM TO FOOT
OF STAIRS

8. INT. LAND'S HOME. HALL DAY.

LAND: Glad you could make it.

CALLAN: I've always got time for a good war game.

(95 on 2F)

(On 94 on 3F)

BOOM B2

LAND: Splendid, Tucker - splendid.

95. 2 F
MLS. DOOR SEE JANICE COME THRU AND P/BACK TO 3/S. AS SHE WALKS FWD. CALLAN L. LAND C. JANICE R.

(CAM. 3 to G. WAR GAMES RM.)

Janice./

JANICE (V.O): Yes.

LAND: My wife... Darling - this is Mr. Tucker. Mr. Tucker, my wife, Janice.

JANICE: Delighted to meet you, Mr. Tucker.

CALLAN: Mrs. Land.

LAND: Mr. Tucker is the man who gave me Prince Eugene's standard bearer.

JANICE: You made it, didn't you - yourself? Clever of you. It is so beautifully made.

LAND: We're popping into the war room to do battle. Any chance of some coffee, dear?

JANICE: Five minutes.

LAND: Thanks./

96. 5 D
MWS DOWN STAIRS CALLAN L. LAND C. JANICE R.

LET CALLAN WALK TO f.g.L. HOLD 3/SHOT

+ F/POLE [illegible]
FX. ON ST[illegible]

If anybody calls - I'm out. And you don't know when I'm due back.

(Tape Stop)
next

(On 96 on 5D)

BOOM B2
+ F/POLE ON STAIRS

JANICE: Right, dear.

LAND: Unless it's Prescott, of course. I want to talk to him .... I've been a bit hasty.

JANICE: I'm glad you've changed your mind.

LAND: Turn sharp left, Tucker - and it's the door facing you.

LET CALLAN OUT R.FRAME

- - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

CAM. 5 to E. WAR GAMES ROOM

97. 4 D
MCU DOORS
HOLD CALLAN MCU AS HE COMES THROUGH

9. INT. LAND'S WAR ROOM DAY — BOOM B4

98. 2 F
L/A W.S. WAR ROOM

99. 3 G
M.S. CALLAN L. DISPLAY R.
PAN L. AS HE WALKS TO CAMERA
SEE AFRICAN HEADS R.
THEN PAN HIM R. INTO ROOM

(CAM. 2 to G. SAME SET)

100. 5 E (AS CALLAN APPEARS)
H/A. W.S. WAR ROOM
SEE CALLAN APPEAR L.

(CAM. 3 to H. WAR GAMES ROOM)

(101 on 4D)

(ON 100 on 5E) BOOM B4

101. 4 D
L/A. W.S. CALLAN R.
DOOR L.

SEE LAND ENTER

LAND: Make yourself at home

BOOM A2

CALLAN: This is magnificent.

BOOM B4

LAND: You approve?

102. 3 H
MWS. CALLAN
DISPLAY f.g.

CRAB R. AS CALLAN
WALKS FWD. AND FIND
LAND L. HOLD CALLAN R.

BM. A2

CALLAN: I've never seen anything like it before, frankly, outside shops that sell the stuff, of course.

BM. B4

LAND: One of the privileges of having a bit of money - I suppose. Still - it's my only vice.

BM. A2

CALLAN: Surely not.

TIGHTEN 2/S. AS CALLAN
WALKS TO LAND

LAND: That - and collecting antique African figures. A thousand years old.

/STRIKE F.GD./

CALLAN: Have you been in Africa?

LAND: Rhodesia - 1960 to 64. We opened a factory there. Still doing very well, they tell me.

CALLAN: Making tractors?

(103 on 4D)

(On 102 on 3H) BOOM A2

LAND: Well - who knows?

103. 4 D I've prepared the maps./
C.U. MAP L.
CALLAN'S SHOULDER R.

What I suggest is that the English have invaded France from the South. Assume it's possible./

104. 3 H
M.L/A. 2/S. CALLAN R.
LAND L.
(CLEAR CAM.4)

CALLAN: Right.

LAND: Take your choice. Invader or defender?

CALLAN: I'm easy.

LAND: I know that area of France pretty well. It might be too easy if I defended it./

105. 2 G
C.2/S. CALLAN R. LAND L.

CALLAN: Settled, then. You attack and I defend./

106. 3 H
L/A. M.2/S. CALLAN R.
LAND L.
PAN L. AS THEY SIT

LAND: We'll assume the English have a good spy system and know pretty well where the enemy strength is. Well, you've got your own troops, haven't you?

CALLAN: Oh, yes.

LAND: Led by Napoleon?

CALLAN: I'll be Napoleon.

(107 on 2G)

(On 106 on 3H)

BOOM A2

LAND: Good - I'll be Wellington. If you'd care to mark your troops' dispositions. Ridiculous, isn't it?

ON CUE

TIGHTEN VERY SLOWLY TO M.C.2/SHOT

CALLAN: What is?

LAND: Here we are, about to have a lovely war, and I know nothing about you - or you me.

CALLAN: We know that we both play war games.

LAND: And you can make soldiers ... what do you do for a living?

CALLAN: Sort of Foreign Office.

LAND: What do you do there? Or shouldn't I ask?

CALLAN: You can ask - it's nothing important - passport difficulties mainly - them that get lost... then there's one or two repatriation jobs a year - tourist in trouble in foreign parts - general trouble-shooting.

LAND: Fascinating.

(107 on 2G)

(On 106 on 3H) BOOM A2

CALLAN: If you can call listening to other people's problems and giving advice fascinating. I suppose it is.

LAND: Is that all you do?/

107. 2 G
MCU CALLAN

CALLAN: And hope it's acted on - yes./

108. 3 H
M.2/S. CALLAN/LAND
PAN UP AND CRAB L. AS LAND RISES AND STANDS BEHIND CALLAN.
HOLD 2/S.

LAND: You're asking for trouble, you know.

CALLAN: What do you mean?

LAND: I will allow you to alter your dispositions if you like.

CALLAN: We'll see. Narrow valley - easy to defend with a hill covering the whole district.

LAND: But against my total force - they wouldn't last half a day./

109. 2 G
A/B

CALLAN: It's how many they'd take with them that counts. /

110. 3 H
A/B

LAND: That's how you're going to play it, is it?

CALLAN: How would you play it?

(111 on 2G)

(On 110 on 3H)

BOOM A2

LAND: Wouldn't you like to know?

We have our first battle here, then, do we?

If you can call it a battle now.

111. 2 G (AS LAND BREAKS) M.2/S. LAND L. CALLAN R.

Right, then.../

BOOM B4

AS LAND WALKS FWD. PAN HIM L. AND THEN DOWN TO TAPE RECORDER AND HOLD

My force is always scouted by light infantry in open order, supported by artillery.

TAPE:DRUMS (DUB)

112. 3 H L/A M.2/SHOT LAND L. CALLAN R.

BOOM A4

LET LAND WALK TO CALLAN AND SIT THEN TIGHTEN AND HOLD MAPS BOTTOM OF FRAME

My main force is five miles behind in close order, flanked by cavalry and skirmishers.

CALLAN: Then your cavalry will see defences on the road - here ... where it goes between the hills.

LAND: While keeping a close watch, they send a report back to me - Wellington. I decide to try to by-pass the defended road - cross this bridge ... Ah! ... where I see you have another small force guarding the bridge and a house.

CALLAN: Right.

(113 on 5E)

(On 112 on 3E)

BOOM A4

LET THEM RISE AND
GO OUT R. FRAME

LAND: Yes. I'll attack with my advance force at the bridge here... Come on, let's set out the table, shall we? /

113. 5 E
W.S. WAR ROOM

SEE CALLAN AND LAND
ENTER R. AND L. AND
GO U.S. AND THEN COME
DOWN TO TABLE.

- - - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - - -

STRIKE TAPE RECORDER
AND MAP FLOATER

CAM. 2 to H, Same Set.
CAM. 3 to J. Same set.

MONTAGE "F" (SEP. SHEET)

V.O. ½" TAPE(DUB

LAND: Tucker, old chap - I want you to give me some advice. Something you might know about.... being connected with the Foreign Office.

CALLAN: Yes?

LAND: Say a foreign intelligence service sent somebody incriminating photographs of a colleague - a colleague in compromising circumstances - with a girl not his wife... what would you do?

(114 on 2H)

BOOM A3

114. 2 H
L/A. MCU CALLAN

CALLAN: Give themback to him and

115. 3 J
L/A. M.2/SHOT CALLAN R.
LAND L.

tell him to be careful in future./

LAND: What if the photographs were taken in Moscow?

CALLAN: Same thing, probably. I'd ask myself why they were sent to me, of course.

LAND: Let us pretend that this colleague has worked awhile overseas - as a spy for Britain... on the side.

CALLAN: Hey hang on a minute, what's all this about spies?

LAND: Oh business man abroad - they

116. 2 H
MCU CALLAN

often do it, don't they?/

CALLAN: Do they? So I've read./

117. 3 J
A/B
PAN L. WITH LAND TO END OF TABLE

LAND: Just for now pretend he was a spy.

(118 on 2H)

(On 117 on 3J) BOOM A3

CALLAN: In that case, we'd have

118. 2 H
M.S. CALLAN
to ask ourselves/ - was the affair part of his clandestine activities?/

119. 3 J
M.S. LAND

BOOM B5

LAND: Clandestine - I like that. Well, Tucker - I asked myself that question...

120. 2 H
A/B
was it part of his clandestine activities./

BOOM A3

CALLAN: And decided it was?

BOOM B5

LAND: It wasn't./

121. 4 D
L/A. MCU LAND
This was confirmed by the subject himself. Rather carelessly, I would have thought. Seems he visited the girl regularly .... She loves him - silly girl. That girl is going to be hurt badly - very badly by the whole affair... by his non-return ... by the

122. 2 H
L/A. M.S. CALLAN
PAN HIM R. TO END OF TABLE
Russians.../ he should have thought of that.

BM.A3

CALLAN: Go on.

BM.B5

LAND: It is agreed that this man was probably a spy - then....

(123 on 3J)

(On 122 on 2H)

BM. A3 & B5

A

CALLAN: I wouldn't have thought so - with his record, he wouldn't be trusted, would he? Not that I know anything about that sort of thing./

123. 3 J
MCU LAND

B

LAND: Youdon't have to trust some spies. You use their facilities - and watch for the double-cross./

124. 2 H
MCU CALLAN

A

CALLAN: Go on./

125. 4 D
L/A. O/S. CALLAN R.LAND L.

B

LAND: Now, let us say that this - spy - doesn't like being booted out of the firm. Let us say that he insists M.I.5. - or whatever it's called these days - helps him out.

A

CALLAN: Why should they?

B

LAND: Else he'll tell all... Let us say they agree to help him - what I want you to tell me is what would they do?/

126. 2 H
C.U. CALLAN

A

CALLAN: I don't know. If you were they - what would you do?/

127. 3 J
C.U. LAND

B

LAND: I'd dig up a skeleton from Heathcote Land's cupboard, and I'd say to him - "Now you belt up or else we'll tell all as well"./

128. 2 H
A/B

(129 on 4D)

(On 128 on 2H) BMS. A3 & B5

A

CALLAN: Have you any skeletons,

129. 4 D — Mr. Land?/
C.U. LAND

B

LAND: Everybody has a skeleton.

130. 3 J (AS DOOR OPENS) — I'll have to be careful, won't I? /
L/A. M.S. JANICE
PAN HER R. X LAND TO TABLE. HOLD WAR TABLE f.g.

JANICE: Here we are.

LAND: Ah, thank you. Shall we write out the orders for the first move?

A

CALLAN: Whenever you're ready.

JANICE: Why do you write everything

131. 4 D — down before you do it?/
L/A. O/S. 2/S. CALLAN R. LAND L.

B

LAND: So that when you start making your moves, and find you've dropped an almighty clanger, you can't in fact pretend you were going to do something

132. 2 H — entirely different./
MCU JANICE

A

JANICE: It's only a game, for heaven's

133. 3 J — sake. Nobody's going to cheat./
MCU LAND

B

LAND: 'Only a game', she says ...

134. 2 H — did you hear that - only a game!/
MCU CALLAN

A

CALLAN: 'Tut-tuts'./

135. 4 D
MCU LAND

(136 on 3J)

(On 135 on 4D) | BMS. A3 & B5

B.
BM. A
TAKE
OVER
THEN BM.B

LAND: It is to save time arguing later. Janice, my darling - it is a regrettable truth that in the game of war, you don't trust a soul./

136. 3 J
M.S. JANICE
PAN HER R. TO CALLAN AND THEN L. TO LAND
LET HER OUT R.
AND THEN TIGHTEN TO MCU LAND

I could give you names of half a dozen members of our War Games Club, a bishop, three barristers and some retired generals - men of impeccable character who would, if they thought they could get away with it, slide their cannons into range when you weren't looking - just to win. Right, Callan?/

137. 2 H
BCU CALLAN

BM.A

CALLAN: Right. /

138. 4 D
L/A. O/S. 2/SHOT CALLAN L. LAND R.

B

LAND: I presume your cavalry are going to charge me then, old son?/

139. 2 H
C.U. CALLAN

A

CALLAN: You're in for casualties - unless you withdraw./

140. 3 J
C.U. LAND

B

LAND: Splendidly said, Callan - splendid. We know exactly where we stand, don't we?

141. 2 H (LAND SMILES AT CALLAN)
A/B

- - - - - - - - - - STOP TAPE - - - - - - - - - -

CAM. 2 to J. SAME SET

MONTAGE "G" (SEP. SHEET)

DRUMS UP (DUB)

BOARD: LAND'S CAVALRY WITH CALLAN'S HALF-FORMED SQUARE.

DRUMS DOWN(DUB

142. 3 J — BOOM B5
L/A. 2/S. CALLAN R.
LAND L.

CALLAN: Throw for moral.

143. 2 H
L/A. MCU CALLAN
ZOOM SLOWLY TO C.U.

You stand./ It's not worth your throwing for casualties. Now then - melee. My cavalry will cut you to pieces.

- - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - -

MONTAGE "J" (SEP. SHEET)

144. 2 H — BOOM B5
M.L/A. C.U. CALLAN

CALLAN: So sorry./

145. 3 J
L/A. 2/S. TABLE f.g.
LAND L. CALLAN R.

LAND: Don't be sorry. Next bound my artillery .... her - here .... open fire with grape at point blank range. It's massacre./

146. 2 H
M. 2/S. CALLAN R. LAND L.

CALLAN: You can't do that - you've got your own troops in the way.

(Tape stop next)

(On 146 on 2H)

BOOM B5

LAND: Only a few, and they've served their purpose. Do you want to bother throwing the dice, or will you just take them off now?

CALLAN: Written orders?

LAND: Written orders.

CALLAN: You throw the dice.

- TAPE STOP: -

MONTAGE "K" (SEP. SHEET) UP DRUMS (DUB

DRUMS DOWN (I

147.	5 E C.U. TABLE	BOOM A3
	PAN L. WITH CALLAN'S HANDS	CALLAN: That's sad. They can hold that bridge until reinforcements arrive./
148.	3 J C.U. LAND	LAND: I'm a ruthless man, you see, you'll have to remember that, won't you, next time?/
149.	2 H M.L/A. 2/S. CALLAN R. LAND L.	CALLAN: How long have you known I wasn't called Tucker?
	LET LAND OUT L. AND PAN CALLAN R. TO END OF TABLE	LAND: Since the convention.

(150 on 4D)

(On 149 on 2H) BOOM A3 & B5

A3

CALLAN: Lonely .... Yet you invite me to your home - knowing I'm not who I say I am. Why?

B

LAND: I didn't think you were a thief.

A

150. 4 D
C.U. LAND

CALLAN: Thanks./

B

LAND: You are the man sent to get Prescott off the hook, aren't you? The fixer./

151. 2 H
C.U. CALLAN

Save his job, and maybe make sure he gets the Managing Director's job as well./

152. 4 D
BCU LAND

You do work for intelligence, don't you?/

153. 2 H
BCU CALLAN

GRAMS: END OF PART MUSIC

SCANNER
CAP: END OF PART TWO

CAM. 1 to A. HUNTER'S OFFICE
CAM. 2 to A. "
CAM. 3 to K "
CAM. 4 to E. LAND'S WAR GAME ROOM
CAM. 5 to E. " "

FADE UP

SCANNER

CAP: CALLAN
PART THREE

GRAMS: GIRL IN THE DARK

MIX

155. 1 A

M.L/A. MCU CALLAN

P/BACK WITH HIM AS HE WALKS FWD. ELEVATING TO M.M/A. O/S. 3/SHOT AS HE TURNS
CALLAN. L.
HUNTER R. CROSS C.

10. INT. HUNTER'S OFFICE DAY.

SFX. TRAFFIC

BOOMS B2 & A4

B2

CALLAN: Our bosses just didn't give us the facts, did they? They didn't tell us that what Prescott is after is a job he just isn't suitable for.

A4

B2

HUNTER: It is possible that they didn't know Prescott was in line for the job.

A4

CALLAN: Of course they damn well knew. I expect that if you'd read the business section of your newspaper more closely, you'd have seen that Allied's..

B2

HUNTER: Allied's present Managing Director retires next week, and that the board are meeting in four days time to choose a new one. Prescott and Land are on the short list.

(156 on 2A)

(On 155 on 1A)

BOOMS B2 & A4

A4

AS CALLAN WALKS ON TO DESK, PUSH WITH HIM INTO H/A. O/S. 2/SHOT HUNTER R.

CALLAN: Prescott, Land and a couple of virtual non-runners. Listen - Land is sincere in his belief that Prescott is simply not the kind of man who should be running Britain's largest exporting complex./

156. 2 A
L/A. M.S. CALLAN

The man for that job should be a diplomat - and I agree with Land.

B2

HUNTER: Land, who of course believes he is the man for the job.

A4

CALLAN: Funnily enough, no. He's not certain. But he is willing to throw in his own chance if it means Prescott is definitely out./

157. 1 A
M.H/A. M.S. HUNTER

B2

HUNTER: You mean - if Prescott agrees to withdraw, so will Land?/

158. 2 A
A/B

A4

CALLAN: Well - not quite.

B2

HUNTER: Oh?

A4

CALLAN: Land will stop Prescott by producing those photographs simply because he believes Prescott is not the right man for the job./

159. 1 A
MCU HUNTER

(160 on 3K)

(On 159 on 1A) BOOMS B2 & A4

HUNTER: Cross, what would our friend Prescott do if the situation were

160. 3 K reversed?/
M.S. CROSS, DESK f.g.

CROSS: Walk in there - slap the photos on the desk and say 'Is that

161. 1 A the man for the job, - or am I?'/
A/B

PAN UP AS HE RISES

HUNTER: However, we are not industrial tycoons. What have you found on Land, Cross?

CROSS: All his friends/

162. 3 K
MCU CROSS

colleagues - clubs - club servants - people at the factory ... it's all the same, as far as we know. There isn't a stain on Land's character - not a

163. 2 A blot./
H/A. O/S 3/S. HUNTER R. CALLAN L. CROSS C.

But we could fake something up - not difficult, we've done it often enough before.

HUNTER: We'll keep it in mind.

A4

CALLAN: We keep out of it. We

164. 3 K don't intervene any more./
L/A. M.S. HUNTER

B2

PAN HIM L. X ROOM

HOLD L/A 3/SHOT WITH HUNTER CENTRE U.S.

HUNTER: I don't want opinions - I have my own. I want suggestions for a line of action. Anyway, the situation has changed. Prescott has received an offer from Land. A further year's employment in his present capacity - then retirement, with a fifty thousand pounds personal gift from Land.

A4 TAKE OVER ON HUNTER'S

(On 164 on 3K)

BOOMS B2 & A4

B2

PAN R. WITH HUNTER AND HOLD AS HE STOPS

CALLAN: Handsome.

A4

HUNTER: Offer refused.

B2

CALLAN: He's a fool.

HUNTER: So we continue the operation.

A4

CALLAN: Giving Prescott an unfair advantage over Land for the top job.

B2

HUNTER: That isn't our concern./

165. 2 A
M.H/A. MCU CALLAN
PAN UP AS HE RISES AND COMES TO C.U.

A4

CALLAN: You'll pardon me saying so, sir, but that is our concern. Land is right. Prescott's just not right for the job - he's not right for our job, either. He's a ram. You give him half a smell of a bird, and he might sell out the whole caboodle./

166. 1 A
M.C.O/S. 2/SHOT
HUNTER R. CALLAN L.
LET HUNTER COME TO C.2/S.

B2

HUNTER: I repeat - that isn't our concern. We are ordered to help Prescott./

167. 2 A
C.U. CALLAN

168. 1 A
A/B

CALLAN: It's Prescott's own fault./

(169 on 2A)

(On 168 on 1A)

BOOMS B2 & A4

B2

HUNTER: Listen, Callan. I might just agree with you. It doesn't matter - persons higher up.../

169. 2 A
A/B

CALLAN: Don't want the K.G.B. to get away with tactics of that kind .../

170. 1 A
A/B
PAN DOWN AS HUNTER SITS

HUNTER: Hells, bells - if they did, nobody would be safe in their job. And I mean nobody. Everybody has a skeleton somewhere./

171. 2 A
L/A. 3/SHOT HUNTER R. CALLAN L. CROSS C.

CALLAN: That's what Land said.

HUNTER: How easy would it be to frame him?

CRAB L. AS CALLAN WALKS U.S. AND THEN R. HOLD HIM CENTRE OF 3/SHOT

CROSS: I expect we could arrange it.

CALLAN: Knowing Land, he'd come right out, and not only say he was being framed, but exactly who was doing it and why. Cross just said it. His reputation is spotless./

172. 1 A
MCU HUNTER

HUNTER: And you're surprised, aren't you? We'll keep looking. Meantime?/

173. 2 A
MCU CROSS

A4

CROSS: An accident? Take him out of circulation permanently or temporarily?/

174. 3 K
L/A. MCU CALLAN

(175 on 1A)

(On 174 on 3K)

BOOMS B2 & A4

B2

CALLAN: Then another Director will get some photographs from the

175. 1 A / A/B — K.G.B./

HUNTER: There isn't another director who can throw the first stone. None of them are pure and unsullied. Cross might

176. 3 K / L/A. C.U. CALLAN — have the right answer./ Your cover's blown - he'll suspect anybody else who turns up, now.

A4

CALLAN: So either Prescott accepts Land's offer, or I persuade Land to let

177. 1 A / H/A. C.U. HUNTER — Prescott off the hook - or?/

B2

HUNTER: Or?/

178. 3 K / A/B

A4

CALLAN: We let Cross off the

179. 2 A / M.H/A. C.U. CROSS. — leash./

- - - - - - - - - - - - - - - - - - STOP TAPE -

CAM. 1 to B. PRESCOTT'S STUDY

CAM. 2 to B. "

CAM. 3 to L. "

(180 on 3L)

180. 3 L — BOOM C4 & DI

MCU BINACLE

CRAB L.
CALLAN L.
PRESCOTT CENTRE

11. INT. PRESCOTT'S STUDY DAY.

C4

PRESCOTT: Now listen to me. I've gone out there on missions where I could have been shot if I'd been caught.

CALLAN: They haven't shot one of ours in a long time now.

PRESCOTT: All right. Where I could have been dropped in front of a bus - a sledge, if it makes you happier.

CALLAN: Yes - it makes me happier.

PRESCOTT: Then I'm not going to come home and be booted into obscurity as a reward - even if the boot is gold-tipped.

LET PRESCOTT GO OUT L. AND PAN CALLAN R. TO SHELVES

HOLD AS HE TURNS

CALLAN: Some might think that fifty-thousand pounds is a handsome handshake - coupled with my department's offer to find you a job of equal remuneration./

181. 2 B
M.S. LAND
(CAM. 3 to G. SAME SET)

D1

PRESCOTT: While I spend a year under Heathcote Land's self-satisfied smirk - no thank you. Listen, man - how would you feel in the same situation?/

182. 1 B
M.O/S. 2/SHOT PRESCOTT L. CALLAN R. HOLD AS CALLAN WALKS FWD.

(183 on 2B)

(On 182 on 1B)

BOOMS C4 & D1

C4

CALLAN: Don't ask me. It happens to me all the time. But matters might have been eased a little if you'd been a bit more forthright when

183. 2 B
M.C.C/S. 2/SHOT
PRESCOTT L. CALLAN R.

you asked for help./

PAN R. WITH PRESCOTT AS HE WALKS TO DESK

PRESCOTT: Would you have given it?

CALLAN: Possibly. It wouldn't have been my decision, of course.

PRESCOTT: I don't see that it makes much difference what my morals are. .... So long as I can do the job properly - and I can - believe me I can. I've worked hard for that

184. 1 B
L/A. C.U. PRESCOTT

D1

job from a boy.../ when I saw my father going through those factory gates of a morning, "Some day, Donovan Prescott," I said - "Some day I'll be there." All I ask is that you get me a fair crack

185. 2 B
O/S 2/S. CALLAN R.
PRESCOTT L.

at the whip./

I'll do the rest, man .... I'll

186. 3 C
MCU CALLAN

do the rest./

C4

CALLAN: It's possible that there's nothing I can do.

D1

PRESCOTT: Then I'll go down

187. 2 B
A/B
PAN L. AND HOLD THEM 2/S.
AS PRESCOTT WALKS TO CALLAN

fighting./ But I will not withdraw from my application.

C4

CALLAN: Is that your last word?

(188 on 1B)

(On 187 on 2B)

BOOMS C4 and D1

D1

LET PRESCOTT GO AWAY TO BEHIND DESK AND SIT

FINISH WITH H/A. 2/S.

PRESCOTT: Man - I am so sure that I'll nail that job, that I'll promise you here and now that if I don't get it, - well, Heathcote bloody Land can have my job and keep his stinking money into the bargain. I'm the best man, old lad - by far the best man. I didn't inherit twenty-five per cent of the shares from my old man - I had to work my way to where I am. So I am not in a position to afford morals like he is./

188. 1 B
L/A. M.S. CALLAN
PAN UP AS HE WALKS FWD. INTO L/A MCU.

C4

CALLAN: That's a bit unfair, isn't it?

D1

PRESCOTT: No. He inherited the shares.

CALLAN: And allowed you a Director's job when he could have vetoed it?/

189. 3 C
H/A C.U. PRESCOTT

PRESCOTT: But not without a 'you-be-a-good-boy' homily. You put it to him - if he wins I go. If I win - he goes .... and sells his shares onto the open market./

190. 1 B
L/A C.U. CALLAN

- - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

CAM. 2 to G. LAND'S WAR GAMES ROOM

CAM. 3 to H. " "

(T/CINE)

T/CINE
16 mm D.H. COLOUR

S.O.F.

DURATION: '2'43"

Scenes 12 - 17

EXT LAND'S HOUSE DAY

LAND EXITS FROM HOUSE, GETS INTO BENTLY AND DRIVES AWAY - HE IS FOLLOWED BY CROSS.

EXT. TRADITION /INT. TRADITION.

CROSS WATCHING LAND BUYING LARGE WOODEN SOLDIER.
LAND LEAVES - CROSS ENTERS SHOP
HE IS APPROACHED BY SHOP ASSISTANT:

ASST: Sir?

CROSS POINTS TO WOODEN SOLDIERS

CROSS: How much are they?

ASST: Thirty-five shillings, sir.

CROSS: I'll have half a dozen, please.

ASST: Certainly, sir.

CROSS: Is it possible to have them sent?

ASST: Of course, sir.

CROSS LEANS OVER COUNTER TO LOOK AT ADDRESS ON ORDER PAD. ASST. RETURNS WITH BOX OF SOLDIERS.

ASST: Where would you like them sent?

CROSS: Callan..... Master David.

ASST: And the address, sir?....

(T/cine)

(ON T/CINE) S.O.F.

EXT. COMMON LAND. DAY

LITTLE BOY PLAYING WITH HIS TOY SOLDIER, WATCHED BY HIS MOTHER.
CROSS IS WATCHING THEM FROM BEHING SOME TREES.

(END OF T/CINE)

191. 4 E BOOM A2
C.S. MAP L.
CALLAN R.

18. INT. LAND'S WAR GAMES ROOM.

LAND: You know, Callan - however the battle ends, it's been a dammed good war so far.

CALLAN: Right./

192. 3 H
L/A. M.2/S. LAND L.
CALLAN R.

(CLEAR CAM. 4)

LAND: Fancy another? Change sides - you be Wellington.

CALLAN: We could fight one in England. Say the French had invaded.

LAND: Why didn't I think of that earlier?/

193. 2 G
MCU CALLAN

CALLAN: About Prescott ......

(194 on 3H)

(On 193 on 2G) BOOM A2

LAND: Let's not spoil the day.

CALLAN: You won't give him his

194. 3 H
MCU LAND
chance?/

LAND: Hell, no - he might

195. 2 G
A/B
win./

196. 3 H
A/B
What happens now?/ Do I have an accident, or disappear? /

197. 2 G
A/B

CALLAN: Don't be silly.

LAND: Come, now, Callan./

198. 3 H
A/B
Don't tell me the thought hadn't entered somebody's pretty little head. I am being followed -

199. 2 G
A/B
spotted them days ago./

CALLAN: Are you really? Maybe they meant you to spot them.

LAND: It's very inconvenient - not being able to go where I'd like to go.

CALLAN: I'm sure it is./

200. 3 H
L/A. C. 2/SHOT
CALLAN AND LAND

LAND: I shall go through with it, Callan. And should I have an accident - well, there is a man somewhere with a letter.

(201 on 2G)

(On 200 on 3H)

BOOM A2

CALLAN: They'd find him.

LAND: Not until a copy had been sent to every newspaper in the country.

CALLAN: There'd be a D Notice.

LAND: They might just take no notice./

201. 2 G
C.U. CALLAN

CALLAN: That's true. That's quite true.

LAND: You'll tell your boss?

CALLAN: What boss?/

202. 3 H
C.U. LAND

203. 2 G
A/B

- STOP TAPE -

CAM. 1 to G. HUNTER'S OFFICE
CAM. 2 to A. "
CAM. 3 to M. "

(204 on 3M)

204. 3 M — BOOM C5 & A4

M.S. MAP — SFX. TRAFFIC

LET HUNTER ENTER R.

19. INT. HUNTER'S OFFICE NIGHT.

C5

HUNTER: The nerve of the man - thinking we'd remove him.

A4

CALLAN: It's a pity he's not in the Department.

C5

HUNTER: There's time for that yet.

205. 1 G

M.L.S. CALLAN

(CAM. 3 to K. SAME SET)

LET HUNTER ENTER L.
X FRAME AND TURN
PUSH WITH HIM
HOLD IN M.S. BEHIND
DESK

Where would he leave such a letter?/

A4

CALLAN: A hundred and one places - a bank... at one of the thousand odd solicitors in London alone ... we should have watched his mail, sir.

HUNTER: I suppose we'll have to start looking. We should be able to manage the solicitors before the Board meeting tomorrow, if we call in help.

CALLAN: Then there are his friends.

206. 2 A

M.S. CALLAN LET HIM WALK INTO MCU

(CAM. 1 to A. SAME SET)

Solicitors out of London.../ or even out of the country ... now if the story hit the German press, they aren't bound by D notices - they'd print and apologise later./

207. 3 K

MCU INTERCOM.

INTERCOM BUZZ

HUNTER: Yes?

(208 on 1A)

(On 207 on 3K)

BOOMS C5 & A4

SFX. CONT.

SECRETARY: (voov) Cross, sir.

208. 1 A
MCU HUNTER

HUNTER: In./

All right - we can't hit him./

209. 2 A
MCS CALLAN
LET HIM BREAK R.
SEE CROSS ENTER L.
HOLD 2/S. AS CROSS
COMES MCU L. CALLAN R.

CROSS: I think we've got him. There's a possibility he has an illegitimate child - out at Sevenoaks.

CALLAN: You're off your nut.

CROSS: He sent a toy soldier to this address. John Briggs, Elson Avenue, Sevenoaks. Master John Briggs has a very attractive mother aged twenty-seven or thereabouts... but there's no father and never has been. Mrs. Briggs is unrelated to Land/-

210. 1 A
A/B

she has never worked for Land, and there is no apparent connection./

211. 2 A
A/B

Why, therefore, is Land sending toys to her eight year old son.

CALLAN: Eight?

CROSS: I checked the local school.

CALLAN: Born '62.

(212 on 3K)

(On 211 on 2A)

BOOMS C5 & A[illegible]

SFX. CONT.

A4

CROSS: You can count.

CALLAN: Have you checked where the mother was in sixty-two?

CROSS: No - why?

CALLAN: Was she in Rhodesia, for example?

CROSS: I am checking.

CALLAN: That's just as well, 'cause that's where Land was fro. '60 to '64./

212. 3 K
MCU INTERCOM

BOOM B2

SECRETARY (voov): Sir.

HUNTER: One, Mrs. Briggs... Living at 32, Elson Avenue, Sevenoaks. Age about 27. Movements over last ten years.../

213. 1 A
A/B

... she married? - if so, when did husband die. Start with passport office for movements./

214. 3 K
A/B

SECRETARY (voov) I already am, sir - for Mr. Cross - I'm just correlating now./

215. 2 A
A/B

(216 on 1A)

(On 215 on 2A) BOOM B2 & A4

A4

		CROSS: If you'd given me
216.	1 A A/B	time to tell you / ...
		B2
		HUNTER: Thank you - as soon as
217.	3 K L/A. C.2/S. CROSS L. CALLAN R.	possible./
		A4
		CALLAN: If you ask me ... You're wrong. And we can't touch old Heathcote.
		B2
		HUNTER: What time is the board meeting tomorrow?
		A4
		CALLAN: Five in the afternoon. We've arranged to finish our war after lunch .... I'm losing.
218.	2 A M.S. INTERCOM L. HUNTER R.	CROSS: Aren't we all?/
		B2 INTERCOM BUZZ
		HUNTER: Hunter.
		SECRETARY (voov) Passport office have never issued a passport to Mr. Briggs. Her husband held one ... he was killed
219.	3 K C.U. CALLAN	in a road accident in 1963./ I'll continue the search.
220.	1 A C.U. HUNTER	HUNTER: Thank you./
221.	2 A C.U. CROSS	The boy had a father./
222.	3 K L/A. 3/S. CALLAN, CROSS HUNTER.	/

(223 on 1A)

(On 222 on 3K)

BOOMS B2 & A4

B2

	LET HUNTER RISE AND THEN TIGHTEN HOLD 3/SHOT	HUNTER: I shall have to call Land's bluff about leaving a letter.
		A4
		CALLAN: I don't think it's a bluff.
		B2
		HUNTER: All right, then - perhaps not. But ... when it is opened, assuming the opener to be a responsible person - I don't think it will go to the Press automatically. Whoever has it will take counsel first ... somewhere .... if there is a letter.
		A4
		CALLAN: Give me till tomorrow.
		B2
	PAN L. WITH CALLAN AND CROSS TO DOOR HOLD AS CROSS TURNS	HUNTER: You have until he drives off to the meeting. Cross, / arrange the
223.	1 A B.C.U. HUNTER	details ....
224.	2 A B.C.U. CROSS	Stay on stand-by./
		A4
225.	1 A A/B	CROSS: A lorry? /

- - - - - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - -

CAM. 2 to H. WAR GAMES ROOM

CAM. 3 to H. "

(T/CINE)

T/CINE
16 mm D.H. COLOUR

DURATION: .53"

S.O.F.

20. EXT. COMMON LAND. DAY

CALLAN SITTING ON BENCH WITH TOY SOLDIER.
BOY *RUNS UP TO HIM*

CALLAN: Hello, what's your name?

BOY: John.

CALLAN: John .... Would you like him, John?

BOY: Yes, please.

CALLAN: Go on, he's yours.

BOY: Thank you.

CALLAN: Hey, I've got five more here, you can have these too.

MRS. BRIGGS: You can't give him all those, they're too expensive.

CALLAN: I've got all I want at home. Mrs. Briggs, can I have a word with you. It's rather important. It's about Mr. Land - Heathcote Land. Please, I'm trying to save him from a lot of trouble.

(End of Telecine)

(226 on 4E)

BOOM B5

226. 4 E
O/S. MAP LAND R.

LET LAND LEAVE FRAME R. 21. INT. WAR GAMES ROOM DAY.

227. 3 H (AS HE BREAKS)
L/A. W.S. TABLE

SEE LAND ENTER L.
AND SIT AT END OF TABLE

(CAM. 4 to D. SAME SET)

/STRIKE: MAP AND STOOLS/

228. 4 D
L/A. W.S. DOWN TABLE
LAND SITS
SEE CALLAN AND JANICE
ENTER

PAN R. AS CALLAN
WALKS f.g.R.

HOLD JANICE L.

(CAM. 3 to N. SAME SET)

CALLAN: Thank you. Sorry I'm late.

LAND: If you'd waited a few minutes more, I'd have laid the table out and there'd be nothing to do.

JANICE: The Car's coming at four thirty.

LAND: Thanks./

229. 2 H
M.C. 2/S. JANICE R.
LAND L.

JANICE: I'm playing bridge with the Stockleys, so I'll see you when you get back ... all the best, dear - I'm sure you'll make it all right./

230. 4 D (AS SHE GOES)
A/B

SEE JANICE GO OUT THRU
DOOR

(CAM. 2 to G. SAME SET)

(231 on 2G)

(On 230 on 4D)

BOOM B5 & A3

A3

CALLAN: Why don't you call a share holders' meeting? With your twenty-five per cent, you could vote yourself in.

B5
P/BACK WI'
LAND

LAND: That isn't the way

231. 2 G (AS HE MOVES)
L/A. MLS. LAND AS HE COMES FWD.

I operate./

PAN DOWN TO PHONE AND HOLD DIAL

232. 3 N (AFTER FIRST THREE NUMBERS) /
C.U. PROFILE CALLAN

233. 2 G (AFTER NEXT THREE NUMBERS) /
L/A. MCU LAND

(CAM. 3 TO J. SAME SET)

LAND: Prescott - Land here. Are you attending the Board? I meant what I said about the photographs .... when I go in, I'll show .... Prescott - Prescott?....

PAN DOWN WITH PHONE AS LAND REPLACES RECEIVER

234. 4 D /
W.S. DOWN TABLE

LAND: (contd.) He's hung up on me. Now, let's write our dispositions down.

CALLAN R. SEE LAND ENTER L. AND SIT

A3

CALLAN: What's all that about going in and showing?

/STRIKE: PHONE & TABLE FAST/

(CAM. 2 to H. SAME SET FAST)

B5

LAND: What I said. He's due there at four. Me at five. Get a move on - we've only got a couple of hours./

235. 2 H
MCU CALLAN

(236 on 3J)

(On 235 on 2H) BOOMS B5 & A3

A3

CALLAN: Mr. Land, I'd prefer not to finish this war. Look - honours are even - we're evenly drawn on the battlefield. I could only win by introducing a secret weapon - and that must be against the rules./

PAN HIM R. TO END OF TABLE

236. 3 J
MCU LAND

B5

LAND: Secret weapon? I'm intrigued./

237. 2 H
A/B

A3

CALLAN: Tell me you'll let Prescott off the hook .... please./

238. 3 J
A/B

B5

LAND: An accident on the way to the factory? Is that the weapon?/

239. 2 H
A/B

A3

CALLAN: No - that was called off two hours ago./

240. 3 J
A/B

B5

LAND: I'm intrigued, Callan./

241. 4 D
H/A. M.S. HOLDALL
CALLAN L.

242. 2 H (AS CALLAN STRAIGHTENS) /
MCU MODEL SOLDIER
IN CALLAN'S HAND

A3

CALLAN: A colleague gave me six of these. I gave five away./ This is for you.

243. 4 D (AS HE THROWS)
L/A. O/S. 2/S. CALLAN R.
LAND L.
SEE SOLDIER THROWN TO LAND

B5

LAND: A secret weapon?

(244 on 2H)

(On 243 on 4D) BOOMS B5 & A

A3

CALLAN: One of my colleagues thought the boy was your son.

B5

LAND: I'm flattered. Which one? The one who was tailing me when

244. 2 H MCU CALLAN — I bought it?/

A3

CALLAN: Yes.

B5

LAND: It's the boy's birthday-/

245. 3 J MCU LAND

I'd have preferred to have taken it down there. You know - I thought at least to get away with having it sent. So he thought it was my son - checked, and

246. 2 H A/B — found it couldn't possibly have been?/

A3

CALLAN: Right. We nearly gave

247. 3 J A/B — up at that point./

B5

LAND: But not you./

248. 2 H A/B

A3

CALLAN: After Sevenoaks, I went

249. 3 J A/B — down to Broadstairs./

B5

LAND: We are going to finish this other battle. Play it out to the last bound. This one ... yes - your secret weapon takes the day. Prescott and myself

250. 2 H A/B — play on even terms./ What you've found out about me. Would you have used it?

(CAM. 3 to N. SAME SET)

(251 on 4D)

(On 250 on 2H)

BOOMS B5 & A3

A3

CALLAN: Yes - I would have telephoned Prescott. He could have done with it as he pleased./

251. 4 D
A/B.
HOLD AS LAND RISES AND STARTS TO EXIT

B5

LAND: I'll fetch the photographs for you.

A3

CALLAN: There's no need for that./ Burn them ... I don't think you'd have used them, anyway./

252. 2 H
A/B
(CLEAR CAM. 4 FAST)

253. 3 N
L/A. MLS LAND
PAN DOWN AS HE SITS

B5

LAND: All right, shall we start?/

254. 2 H
L/A. M.S. CALLAN
PAN L. AS HE COMES FWD. AND STOPS

A3 CRAB L. WITH CALLAN

CALLAN: I think I'd better let Prescott know he's off the hook.

B5

LAND: Wait a minute./ You haven't seen my secret weapon yet - its uses are purely antipersonnel.....

255. 3 N
M.S. LAND

256. 2 H (AS LAND TAKES PISTOL FROM POCKET)
L/A MCU CALLAN

A3

CALLAN: And very effective at close range./

257. 3 N
A/B

(258 on 2H)

(On 257 on 3N)

BOOMS B5 & A3

B5

LAND: This one's good for an eye at twenty yards. It fires real ammunition too. No phone calls./

258. 2 H
A/B

A3

CALLAN: Pity. I left mine at home. Didn't think I'd need it today./

259. 3 N
CALLAN'S BODY R.
LAND L.

B5

LAND: And from your end of the table to mine... so - you'd never make it. So, let's finish the game, shall we?/

260. 2 H
L/A. C.U. CALLAN

(CAM. 4 to D. SAME SET)

A3

CALLAN: Do I get shot if I win?

B5

LAND: No - only if you try to make a telephone call or leave before the end./ I like a little edge .... He goes in for his interview first ... he'll be rattled. Not a good sign in a Managing Director./

261. 3 N
M.H/A. C.U. LAND

262. 2 H
A/B

A3

263. 3 N (REACTION)
A/B

CALLAN: You'd never pull that trigger, and you know it./ All right,

264. 2 H
A/B

I'll finish the game./

265. 4 D
L/A. L.S. DOWN TABLE
LAND C. LET CALLAN X.L. TO R.
HOLD 2/SHOT

(CAM. 3 to J. SAME SET)

266. 2 H
M.S. CALLAN

CALLAN (contd): You were a fool, you know.

(267 on 4D)

(On 266 on 2H) BOOMS B5 & A3

B5

LAND: There was a war on - I was

267. 4 D
L/A. C.U. LAND

about to be sent overseas./ A brief encounter - a girl called Carol .... It's a very old and trite story .... I married the girl I was engaged to -

268. 2 H
MCU CALLAN

Janice./

A3

CALLAN: Twelve months later, you bump into Carol again - she has a baby ... it's yours. You buy her a house - you make over an allowance - a trust fund

269. 4 D
A/B

for the girl./ You give them everything a man could give a wife and daughter

270. 2 H
A/B C.U. CALLAN

he loves, except marriage../.. and that act of kindness has clobbered you. If you'd run out on the girl, disclaimed paternity now - twenty-eight years later, who would

271. 4 D
A/B

know anything about it?/

B5

LAND: You can't do that, Callan. You can't hurt people that

272. 2 H
M.S. CALLAN
PAN HIM.R. TO END OF TABLE

way./ Let's write our orders down, shall we, and let battle commence?

A3

CALLAN: Right. /

273. 3 J (AS CALLAN SITS)
C.U. LAND

B5

LAND: Nice little lad, isn't

274. 2 H
C.U. CALLAN

he?/

A3

CALLAN: Your grandson?
Yes, he is.

- - - - - - - - - - - - - - - - STOP TAPE -

FORK LIFT IN POS. CAM. 5

(275 on 5E)

W.S. TABLE [illegible]

CALLAN & LAND [illegible]

[illegible]

CAP. - WALL [illegible]

SUPER SCANNER — GRAMS, END MUSIC

CLOSING CAPTIONS — GIRL IN THE DARK

1. Callan
EDWARD WOODWARD

2. Hunter
WILLIAM SQUIRE

3. Cross
PATRICK MOWER

4. Lonely
RUSSELL HUNTER

5. Heathcote Land
ANTHONY NICHOLLS

6. Donovan Prescott
RAY SMITH

7. Janice Land
JACQUELINE MAUDE

Mrs. Briggs
NICOLETTE McKENZIE

8. Shop Assistant
PETER BETON

Liz, Hunter's Secretary
LISA LANGDON

Master Briggs
MARK JAY

9. Series Created by
JAMES MITCHELL

10. Story Editor
GEOGRE MARKSTEIN

11. Designed by
FRED PUSEY

12. Producer
REGINALD COLLIN

13. Directed by
MIKE VARDY

FADE TO BLACK

FADE UP

NETWORK SLIDE

MONTAGE AND INSERT SEQUENCE:

WAR GAMES CONVENTION HALL:

MONTAGE "A" (P. 19 in script)

1. 2D - 5 Shots CAVALRY BREAKING
LEAVING ARTILLERY ON ITS OWN
2.

3. 2D - C.U. ARTILLERY) CROSS CUT
3E - INFANTRY SQUARES)
(LESS EACH TIME)

4. 3E - CRABBING SHOT ROUND INFANTRY SQUARES
WITH SOME ON GROUED.

5. 2D - C.U. LAND SMILING
CUT
3E - C.U. CALLAN

6. 5C - C.U. DICE (HIGH NUMBER)

MONTAGE B and C: (Page 19 in script-)

7. 5C - C.U. DICE (LOW NUMBER

DIALOGUE:

LAND: Ah, rout!

8. 2D - CALLAN'S INFANTRY F.G.
LAND'S CAVALRY B.G.

INFANTRY GO THROUGH FRAME

CAVALRY GET NEARER TO CAMERA

(12 SHOTS)

9. 2D - C.U. LAND

CUT

3E - C.U. CALLAN

<u>MONTAGE D and E:</u> (Pages 20 and 21 in script).

10. 2D - 5 SHOTS CAVALRY TURNING
LAST THREE SHOTS - SOME ON GROUND

11. 3 - 5 SHOTS CALLAN'S CAVALRY COMING IN

12. 5C - C.U. DICE (AVERAGE NUMBER)

LAND'S WAR ROOM

MONTAGE F: (Page 34 in script)

13. CROSS CUTTING
2H
and
3J
CALLAN'S AND LAND'S HANDS PLACING MODEL
TERRAIN AND SOLDIERS

MONTAGE G: (Page 40 in script)

14. 2H - 8 SHOTS (LAND'S INFANTRY F.G. FORMING SQUARES
(
(CALLAN'S CAVALRY GETTING CLOSER AND
(
(THEN IN AMONGST CAVALRY

15. 3J - 5 SHOTS LAND'S INFANTRY LINES FORMING SQUARES

16. 5E - C.U. MEASURE

MONTAGE J: (Page 40 in script)

17. 5E - 3 SHOTS OF DICE (HIGH NUMBERS)

18. 2H - 3 SHOTS CALLAN'S CAVALRY
PROGRESSIVELY NEARER

19. 3J - LAND'S INFANTRY (THRU CAVALRY)
LAND'S HAND REMOVING SOLDIERS
OUT OF TOP OF FRAME

20. CROSS CUT
2 - C.U. CALLAN
and AND
3. C.U. LAND

<u>MONTAGE K:</u> (Page 41 in script)

21. 5E - C.U. DICE (HIGH NUMBER)

22. CROSS CUT
2 - ON LAND'S ARTILLERY
(4 SHOTS TIGHTER EACH TIME)

WITH
3 - CALLAN'S CAVALRY
(CALLAN REMOVES 1 BLOCK EVERY SHOT)